

Grafica

New Directions For Positive People

VOL. IV NO. 50

A Grafica Publication. All Rights Reserved

December 20, 1981

\$3.25

Inside This Issue:

KWANZAA

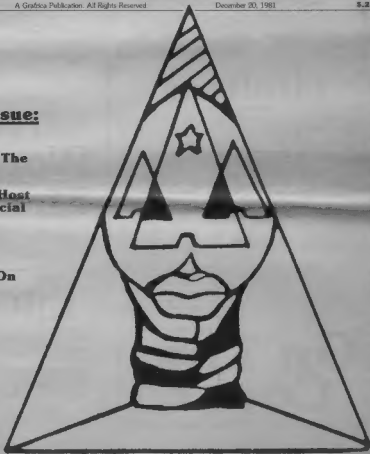
**Hair Care For The
Holidays**

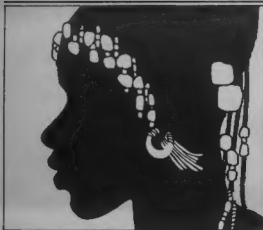
**Lou Rawls To Host
UNCF TV Special**

Music

Theater

What's Going On





Lifelines

By Accaber

It's a beautiful fall day—a fall Sunday. Maybe I appreciate it so much because most of the week has been rainy. On the radio Pat LaBelle is singing, "Somewhere Over The Rainbow", and she's really singing it. It fits in so much with my mood. I try to think, When was the last time I had a whole afternoon to myself? I can't remember. I'm sure most parents know what I mean. I'm not talking particularly about quiet time, but about alone time. I'm talking about those times we visit with ourselves and are free to create the encounter without disturbance from others.

Some people don't like to be alone. They aren't comfortable with them-

selves and tend to avoid solitude. Other people I know have had alone for periods of their lives and have grown to like it, once they get used to it.

What appeals to me about having time alone is the freedom to do what I want to do knowing that I'm not going to be interrupted by another person's question, need or conversation. I won't be distracted by another person's movements. Nor will I have to feel or be aware of another person's presence. To me, that kind of freedom is luxurious because I have so little of it. Yet for someone else who does have that freedom, having another person around sometimes provides a necessary bal-

ance. I have a grand-mother who lives alone in Washington, D.C. She loves the flexibility that she has to do what she wants, when she wants and in the way that she wants. However, since she has this on a daily basis, she also enjoys and appreciates weekend and holiday visits from her family.

For me, the ideal situation would be to have predictable and frequent times to be alone... alone to lie in bed with a pile of papers... alone to go around the house singing... alone to dance to music... alone to pamper myself with a long bubble bath... alone to be creative... alone to have fun... with ME.



HAROLD CANNON'S GARAGE

Complete Tune-Up Specialists

- ✓ Points
- ✓ Plugs
- ✓ Valve Adjustment
- ✓ Oil Change
- ✓ Gas
- ✓ Filters



Reg. *74.95
SPECIAL

\$54.95

154 Pine Street
Montclair, New Jersey 07042

744-6570

Words Of The Week

"Every little child going to school thinks his grandfather was a cottonpicker. Why, your grandfather was Nat Turner; your grandfather was Toussaint L'Ouverture; your grandfather was Harriet Tubman. Your grandfather was some of the greatest Black people who walked this earth. It was your grandmother's hands who rocked the cradle of civilization."

Malcolm X

Grafrica

Publisher
Andrea Poston

Subscription Manager
Reggie Tyler

Staff Photographers
Bruce Terry
Glen Frieson
Ayana Njeri

Editor
Paula B. Washington

Staff Writers
Edward Lloyd Fleming
Nevin Hilroy
Pepi Charles
April Eugene
Jacki G. Lakes
Accaber

GRAFRICA is published weekly (Sunday) by Grafrica Multi Media Inc. President: Dr. Sam Elias, Vice President: Oliver Parks, Chairman Board of Directors: Merle Parks. All rights reserved. No material may be reproduced without written consent from publisher. Paid and controlled circulation 24,500. Subscription rate: \$15.00 annually. Address all correspondence to Grafrica, 25 Emerson Street, East Orange, N.J. 07018 or phone (201) 678-7225.

On The Cover

Taliesin (charm), symbol of US Organization founded by Dr. Maulana Karenga

KWANZAA

Excerpted from "Kwanzaa" by Dr. Maulana Karenga

Kwanzaa has grown from its early origins as a cultural idea and expression of Afro-Organization, to become the only nationally celebrated, indigenous non-holiday Black holiday in the US. From the close small celebrations of a dedicated few, it has become the established practice of millions of Black people at various socio-economic levels. Such a growth and expansion represents its critical importance to the people from and for whom it evolved and thus, all praise is due to the masses of Black people for its inspiration and expansion.

But to appreciate the real value and purpose of Kwanzaa for Black people and to save it from becoming a fad and dying the inevitable and undignified death of all fads - it must be clearly separated from the myths and distortions that have grown up around it. The first myth is that Kwanzaa is a continental African holiday rather than an Afro-American one. But the fact is that there is no festival on the African continent a holiday named Kwanzaa. Nor is there any holiday celebrated on the continent with the same symbols, practices or principles. Kwanzaa, is an Afro-American holiday which by its very definition reflects the dual character of the identity and experience of the Afro-American people.

In 1966, when I created Kwanzaa, I put emphasis on the African roots of the holiday rather than its Afro-American roots and content for four basic reasons. First, we, Afro-Americans, are an African people and thus, our creations are African both in terms of our racial type and historical and cultural continuity. But I did not mean to suggest in any way that Kwanzaa was a continental African holiday rather than Afro-American one. On the contrary, I have always stressed that although Kwanzaa has some historical roots in Africa, it is essentially a product of the particular social conditions and self-determined needs of the Afro-American people.

Secondly, in the 60's, the general thrust was to denigrate and defend the historical and cultural unity of Africans on the continent and Africans in the diaspora. Thus, the intent and urgency was to narrow and deny the differences between continental and diasporan Africans, not to admit or critically expound on them. Thirdly, the concept of Kwanzaa as a holiday of the "first fruits" comes directly out of the tradition of agricultural peoples in Africa, who celebrated and gave thanks for harvests at designated times during the year. Although Afro-Americans are essentially an urban people and thus, have no crops to harvest, the concept of "ingathering and celebration" formed a conceptual basis for Kwanzaa. Thus, Kwanzaa is a time for the gathering in of our people, celebration of ourselves and our achievements and rededication to greater achievements and fuller more meaningful lives in the future. Moreover, the collective values, spirit and practices which pervade the Kwanzaa holiday, have their historical and cultural roots in Africa.

A fourth reason for stressing the continental roots of Kwanzaa rather than its Afro-American roots was to facilitate its acceptance among the diversity of groups and persons who would eventually accept it. To stress its continental aspects rather than its Afro-American roots and content, was to take advantage of the "return to roots" thrust among Afro-Americans in establishing the legitimacy and need of such a holiday. In other words, to make it a contribution



from the ancestors rather than a creation from Maulana Karenga or our organization, US, was in fact to avoid resistance other groups and their leaders would have had to celebrating a holiday created by another leader, regardless of the obvious merit and appeal of the holiday.

The correctness of this assumption is clearly revealed by the tendency of groups and individuals to continue to claim that I only introduced the holiday to America, but did not create it, even though the abundant evidence which will follow, clearly proves otherwise. Such a tendency to deny or play down each other's achievement is reflective of our need as a people for a cultural revolution which introduces and establishes principles and practices to alter our fundamental values and relations with each other from those of competition to cooperation from negative individualism to collective planning and practice which insure our liberation and a

higher level of human life. And it is in the spirit and practice of this cultural revolution that Kwanzaa was created.

A second distortion which has grown up around Kwanzaa is the tendency to introduce into the holiday "spiritualistic" or mystical and individual or group idiosyncrasies. Thus, across the country we find Kwanzaa being plagued by introduction of practices and principles which have nothing to do with and often violate the fundamental spirit, principles and purpose of Kwanzaa. If Kwanzaa is anything, it is an earth-rooted, social holiday, a holiday of definite people, with definite needs and definite history and social purpose. It is not a time for starmazing, spreading gobs of dust or praying to invisible beings or forces. There are numerous other days and occasions for such practices if people are so inclined. Moreover, it is not a Black Christmas or Black Chanukkah or anything similar. These holidays already exist and duplication of them with only the word Black to distinguish the difference is an empty imitation in which no self-respecting, self-defining and self-determining people should be involved.

Thus, Kwanzaa is not an imitation, but an alternative, in fact, an oppositional alternative to the apologetic, mysticism and non-earth based practices which plague us as a people and encourage our withdrawal from social life rather than our bold confrontation with it.

Kwanzaa has definite principles, practices and symbols which are geared to the needs and spiritual needs of Afro-Americans. Its reinforcing gestures, often called rituals, are designed to strengthen our collective self-concept as a people, honor our past, critically evaluate our present and commit ourselves to a fuller more productive future. This essentially means observing principles and engaging in practices social in origin, focus and purpose. Thus, the core principles of Kwanzaa are the Nguzo Sata (The Seven Principles) which I developed and proposed during the Black Cultural Revolution in the Sixties as a necessary minimum set of principles by which Black people must live in order to begin to resist and reconstruct our history and lives. The Nguzo Sata are thus, social principles, dealing with ways for us to relate to each other and rebuild our lives in our own image. And they require, not withdrawal, but confrontation with both ourselves and society. In fact, the Nguzo Sata and other principles of Kwanzaa require that we not only confront ourselves, but also overturn ourselves and begin to break the monopoly on our minds held by the negative and deforming values of the dominant society.

Thus, if persons want to fast or pray, read numbers, stare at stars, chant spiritistic slogans or any thing similar, they may, but it is imperative that they not add these to or pretend they are a part of the principles and practices of Kwanzaa. For the spirit, principles and practices of Kwanzaa are not a celebration of spirit, or idiosyncratic practice, but rather a celebration of ourselves, of our history and our commitment to a fuller and more productive future in this world and society which we will transform through bold new alternative thought and practice. And thus, anything less audacious or extraneous only denies the essential human content of reality and simultaneously cages and degrades and molds it in its own image and according to its own needs.

(Continued on Pg. 4)

(Continued from Pg. 3)

A third distortion of Kwanzaa has been the tendency to distort and deform it with the same cross-commercialism that the creation of Kwanzaa sought to escape. Kwanzaa, as was stated above, is not a Black Christmas, and thus, is not a time for wide spread alienated and expensive gift giving which will impose unnecessary and excessive financial burdens on Black people. On the contrary, one of its main functions is to escape this alienation, to strip meat and alienated gift giving which the Christmas season has come to exclude and demand.

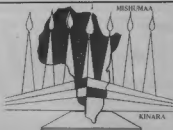
It was in an effort to escape this alienation and alienated activity that I established the day for Kwanzaa as December 1 January. It is on December 26th that after-Christmas sales begin and thus, it is economically sound to shop after the Christmas season rather than during the season. Moreover, some of the basic operational principles for celebrating Kwanzaa are that gifts: 1) be given mainly to children; 2) that they always be given on the basis of merit in terms of commitment made and kept; and 3) that they not be mandatory, excessive or unrelated to the goals of liberating and rebuilding ourselves as a free, proud and productive people. Since our gifts are purposive and no longer mandatory for everyone around regardless of their merit and our feelings for them, we not only save our money, but more important we save ourselves from the cross commercialism and alienated and alienating practices which are rooted in and reflective of it. Thus, to fail to recognize and respect these principles is not only to distort the spirit and purpose of Kwanzaa, but also disregard the social needs and national purposes of the people for whom it was created.

These concerns and comments are not expressed to prevent initiatives and the inevitable variations which will occur as Kwanzaa continues to spread and find new advocates and adherents in the homes and hearts of the Afro-American people. On the contrary, the essential thrust of this project is to seize the reins of change as Kwanzaa develops and channel this change into positive, creative and productive directions so that Kwanzaa is saved from the cross commercialism, spoonism, "Christianization" and idolatry which could eventually deform and destroy it. Thus, the concern here is not to prevent initiative, but to promote it through providing a true history of Kwanzaa and a correct interpretation of the meaning and purpose of its symbols, principles and practice. For it is only within such a correct historical and philosophical framework that individuals and families can confidently design and develop Kwanzaa activities and settings in their own way without distorting or deforming its essence and thus, its spiritual, cultural and political value to us as a people.

In conclusion, a final distortion of Kwanzaa is found in the incorrect way in which some people speak. It is true that Kwanzaa is derived from the Swahili word, *kwanza* which means first and is part of the phrase *matunda ya kwanza* (first fruits). However, I added the extra "a" for two reasons, first, it represented an expression of our values and also it was done to distinguish the name of the holiday Kwanzaa from the word *kwanza* which simply means first and does not convey the distinct identity and purpose of the holiday. In terms of the change representing our values, the change in spelling came about to accommodate the wishes and inspire the creativity of our children. At the very beginning of U.S., there were only seven children in the organization and they wanted to put on a program in which each of them represented and expressed a letter of Kwanzaa. So we, practicing our principles, adjusted the spelling of the word to their wish and in the process, proved at the inception of the holiday whose our priorities are and the direction in which we would develop Kwanzaa.

Kwanzaa, like all holidays, has its symbols. And like all symbols, Kwanzaa symbols serve as instruments to inspire and inspire with 1) respect and reinforce desirable principles, concepts and practices. Kwanzaa has seven basic symbols and two supplementary symbols. These symbols are both traditional and modern times and reflect both traditional and modern concepts which evolved out of the life and struggle of Afro-American people.

These basic seven symbols are: 1) nguzo (crop); 2) mikaa (mat); 3) kinara (the candle holder); 4) vibunzi (ears of corn); 5) zawadi (gifts); 6) ikombe cha ungo (the unity cup); and 7) mshumaa saba (the seven candles). The two supplementary symbols are the Nguzo Saba (The Seven Principles) and the bendura ya taifa (the national flag or standard). The Nguzo Saba will be explained below. In reference to the mshumaa which symbolize them.



Kinara (Candle Holder)

The kinara is symbol of our parent people, the continental Africans. Using a *zulu* concept, we viewed the kinara in early celebrations as symbol of Mshumaa, the First Born, the first ancestor and father of both our people and our principles. *Mshumaa*, the Greatest of the Great, was considered an traditional terminology as the "corn stalk" which produced the *vibunzi* (the ears of corn) which in turn went on to reproduce indefinitely and inexhaustibly, thus, insuring the immortality of the people. However, this developmental discussion and practice, the kinara has come to mean our ancestors as a collective whole, involving both the African man and African women. For parenthood is unalterably linked to and dependent on the presence and performance of women as well as men. Or as is maintained in a fundamental assertion of Afro-American life, "Without two people, ain't no new people."



Mazao (Crops)

As a symbol of Kwanzaa, the mazao represent the historical roots of the holiday itself and the rewards of collective productive labor. The concept of Kwanzaa, as a harvest, or first-fruit celebration has its roots in the communal agricultural ceremonies of African peoples on the continent. Such agricultural ceremonies were times at harvest time for celebration, rejoicing, togetherness, thanksgiving and reinforcement of communal bonds through collective activity. Harvest time was a time of the "gathering in" of mazao (crops) as well as the community, and a celebration and reinforcement of the kinship and unity among the people.

Secondly, the mazao represent the rewards of collective and productive labor. Inherent in the concept of produce is the idea of productive labor from which a surplus into being. Man can produce and by definition the result of productive labor. Thus, in essence, they are both symbol and substance of productive labor and by extension an inspiration to its practice.

Mkeka (Mat)

The mkeka is the symbol of tradition and by extension history. The mkeka was chosen as this symbol because it is itself a traditional African item. Since Kwanzaa seeks to inspire appreciation and practice of values which aid us in our lives and struggle, the stress on tradition and history become unavoidable. Tradition and history are inseparable for correct knowledge and understanding of self, society and the world. In recognition of this fact, all other Kwanzaa symbols are placed on the mkeka and it too becomes a foundation.

Vibunzi (Ears of Corn)

The vibunzi represent our children and thus, each house (family) uses as many ears of corn as it has children. In traditional terminology, the ears of corn represent the produce of the stalk, and the potential of the offspring to become stalks or producers and reproducers themselves, thus, insuring the immortality of the people or nation. In a word, the stalk (kinara) and ears of corn (vibunzi) are conceptually and functionally linked in the task of establishing and perpetuating the people.

Zawadi (Gifts)

The zawadi are symbol of the seeds sown by the children (i.e., commitments made and kept) and the fruits of the labor of the parents.

In order to escape the economic entrapment of Christmas, we should not shop until after Christmas and also observe some basic rules. These include the stipulations that: 1) children be the main recipients of Kwanzaa gifts; 2) that the gifts be given on the basis of commitments made and kept; 3) and that they not be mandatory or excessive. To shop after Christmas is to take advantage of after-Christmas sales and thus, escape the exorbitant prices established for the season. Secondly, making children the main recipients of gifts rightly lowers the number of recipients and in many cases also lowers the price of the gifts. Thirdly, to make the gift equal in value to the achievement record moderates the mania for unrestricted buying just for the season or in response to the open or subliminal seduction of

(Continued from Pg. 5)

(Continued from Pg. 4)



VIBUNZI

advertisers. And fourthly, the stipulation that the gifts not be mandatory or excessive releases poor parents of feeling that they have to compete with the Joneses and Jordans or even the Oremoswells, regardless of the economic burdens this imposes on them.

The final condition we agreed on to save Kwanzaa gift-giving from the negatives of Christmas gift-giving was the stipulation that it never be alienated either in terms of the practice or the purpose. This essentially means two things. First, it means that gifts will never be given as a substitute for parental love, attention and involvement with the child on every level of her/his life. Kwanzaa, seeks to establish and reinforce warm, meaningful and authentic exchanges between parents and children and to counter the alienated and alienating practices of giving expensive gifts in substitute for ourselves. Thus, Kwanzaa gift-giving revolves around and respects the fact that the gift is but an extension of ourselves and includes a vital part of us, i.e., our love and concern which the gift should express or it is meaningless — or worse a mockery.

Kikombe Cha Umoja (The Unity Cup)

The Kikombe as its name suggests, symbolizes the first, or foundation principle, Umoja (unity). It is used to pour tambiko (libations) for the ancestors and then drunk from by each member of the immediate or extended family in a reinforcing gesture of honor, praise and collective work and commitment to continue the struggle they began.

Mishumaa Saba (The Seven Candles)

The mishumaa saba (the seven candles) represent

the Nguzo Saba (The Seven Principles) which stand at the heart of the Kwanzaa value system. The Nguzo Saba are in fact, the matrix and minimum set of values by which Black people must order their relations and live their lives; if they are to liberate themselves and begin to build a new world and a new people to inhabit it. The Nguzo Saba have their roots in research of African cultures which revealed recurrent value emphases, values that reinforced the bonds between the people and increased their human possibilities for meaningful and fulfilling life. From this research I made a selective analysis of those values in terms of their proactive character and their correspondence to the concrete and particular needs of the Americans. The Nguzo Saba, then, are a product of tradition and reason, of history and a response to current needs which is the creative synthesis we should employ on every level to solve problems which confront us as a people.



KIKOMBE CHA UMOJA

The First Principle is Umoja (unity) which is a commitment to the principle and practice of togetherness and collective action on crucial levels, i.e., building and maintaining unity in the family, community, nation and race. This is the first and foundational principle because without unity our possibilities as a people are few and fragile, if existent at all. The universality of unity cannot seriously be questioned. What is more often debated is the method by which this unity is achieved.

The Second Principle is Kujichagulia (Self-Determination) which is a commitment to the principle and practice of defining, defending and developing ourselves instead of being defined, defended and developed by others. It demands that we build our own lives in our own image and interests and construct, thru our own efforts, institutions that house our aspirations. Moreover, the principle of self-determination contains within it the fundamental assumption that we are our own liberators and that a people that cannot save itself is lost forever.

The Third Principle is Ujima (Collective Work and Responsibility) which is a commitment to active and informed togetherness on matters of common interest. It is also recognition and respect of the fact that without collective work and struggle, progress is impossible and liberation unobtainable.

The Fourth Principle is Ujamaa (Cooperative Economics) which is essentially a commitment to the principle and practice of shared wealths and

resources. It grows out of the fundamental African communal concept that the social wealth belongs to the masses of people who created it and that no one should have such an unequal amount of wealth that it gives him/her the capacity to impose unequal, exploitative and oppressive relations on others.

The Fifth Principle is Nia (Purpose) which, in essence, is a commitment to the collective vocation of building, defending and developing our national community in order to realize our historical initiative and greatness as a people.

The Sixth Principle is Kuumba (Creativity) which essentially is a commitment to the principle and practice of building rather than destroying, of positive proactive construction, rather than negative reactive destruction.

The Seventh Principle is Imani (Faith) which is essentially a profound belief in and commitment to ourselves as persons and a people and the righteousness and victory of our struggle.

Dr. Maulana Karenga is currently an associate professor of Black Studies at California State University, Long Beach. He has also taught at San Diego State University, U.S. International University and CSU, Los Angeles and has been visiting professor at Stanford University and Distinguished Visiting Scholar at the University of Nebraska, Omaha. Dr. Karenga is also well known as an activist scholar who founded US Organization, created Kwanzaa and the Nguzo Saba (The Seven Principles), and co-planned and co-convened all three National Black Power Conferences.

For a complete understanding of Kwanzaa's origin, concepts and practices, we suggest you purchase the complete version of Dr. Karenga's book, *"Kwanzaa"*. (See coupon in this issue of Grafica).

WILLKEEP & TEACH



Certified Early Childhood Teacher

Will provide Nursery School setting with supervised activities and learning experiences. Ages: 2½-5 years old. Located in East Orange, between Springfield Avenue and Park Avenue. Meets—breakfast, lunch and two snacks included. Call: (201) 678-5326.

Lou Rawls To Host United Negro College Fund TV Special, December 27, 1981

New York - Tony Bennett, Sammy Davis, Jr., Dianne Warwick, Tony Orlando, Loretta Lynn, Bill Cosby, Sister Sledge and many others will be on hand when WPIX-TV, Channel 11, airs the "Lou

Rawls Parade of Stars" on Sunday, December 27 at 8 p.m. The four-hour variety show is a fund-raising special for the United Negro College Fund and its 41 private, historically black colleges

and universities.

Hosted by Lou Rawls and his co-hosts Ed McMahon and Natalie Cole from the stage of the Las Vegas Tropicana Hotel, the special will feature some of Las Vegas'

top entertainers performing their most popular hits. Live fund-raising broadcasts will be hosted at New York by comedian Norm Crosby.

This is the second year that Rawls has brought

together his special friends for the benefit of the United Negro College Fund. In 1980, the "Parade of Stars" aired in over 40 cities across the country, raising more than \$3 million nationally in pledges and contributions for UNCF. In State area residents pledged over \$400,000 to last year's special on WPIX.

WPIX-TV has contributed its studios and air time for the "Parade of Stars." Live broadcasts from Channel 11 will feature up-to-the-minute reports on pledges called in during the special by local hosts. Celebrities, alumni of UNCF colleges, and representatives from area businesses and civic organizations will appear on air during the special to pledge their contributions and support for the College Fund.

Special live broadcasts from Newark, hosted by WNBC-TV's Gus Kington and Melba Telford, will focus on Northern New Jersey's support for UNCF.

A contribution to UNCF from Anheuser-Busch Companies, Inc. has served as seed money for the "Parade of Stars." The grant was used to underwrite production of the Las Vegas portions of the special. Additional funds are being invested by the Budweiser brand of Anheuser-Busch for marketing support, displays and special advertising assistance.

This year, some 50,000 students, many of them financially or educationally disadvantaged, are enrolled in UNCF colleges and universities. Money raised by the United Negro College Fund and its volunteers helps keep tuition low and affordable. Over half of the students enrolled at UNCF institutions come from families that earn less than \$12,000 annually. Ninety percent of these young people must seek some form of financial assistance. Were it not for the UNCF colleges, many would have no chance for a college education.

Lou Rawls has invested his time and talent to raise funds for UNCF. He expressed his hope that "Parade of Stars" viewers will not hesitate to phone in their pledges, no matter how large or small, while they are watching the special. "Every \$5, \$10 or \$100 contribution makes a difference because it can help unlock the potential of a youngster. Education is the key to a better future, and UNCF helps make this a reality with the aid of our special friends at Anheuser-Busch," stated Rawls.

The United Negro College Fund is known by its motto: "A mind is a terrible thing to waste." For more information, or to volunteer, call UNCF at (212) 644-9624. In New Jersey, call (201) 642-1955 and in Connecticut call (203) 327-5194.



Michelob.
**It's better to give...
and to receive.**

**STOP THE WAR
IN THE
BLACK
COMMUNITY**

THEATRE



Elizabeth Van Dyke and Nadyne Spratt, members of the Broadway Touring Company of Samm Art Williams' play "Home", will be featured in the production at Symphony Hall, Newark on Sunday, December 27 at 6:00 p.m. Tickets are \$15.00 for Orchestra, \$12.50 for Mezzanine and \$10.00 for Balcony seats. Tickets are available at TUP-1, 596-5074, Printing Delta, 676-3033, Sandwagor, 673-3451, Hamberger's, 565-5074, Vogel's 354-8818 and Big Sound, 757-0200. Home is being sponsored as a benefit performance by the Hotel, Restaurant and Cafeteria Worker's Union, Local 3, Service Employees' International Union, Local 617 and Theater of Universal Images, Clarence C. Lilley, in association with Woodie King.

"Home", Samm Art Williams' award winning Broadway hit of last season, will be performed at Newark's Symphony Hall on Sunday, December 27 at 6 p.m. The play will feature the Broadway

Touring Company, which has been playing before standing room only audiences during a month's run in Cincinnati, Ohio.

"Home" received rave reviews from the critics

during its Broadway run, as well as a number of Tony nominations. It was first produced at the St. Marks Theatre in New York by the Negro Ensemble Company before it moved to Broad-

way. "Home" follows the plight of Cephus Miles from his early years on the farm where life was somewhat care free, though not without the southern realities of a less

years ago, to his move to the city, where he lives a lonely and dehumanized existence. In between are a potpourri of experiences that are sad, funny, light-hearted, touching and dramatic. The play is

extremely rich in language.

Williams, the play's author, has been called one of the country's most promising writers.

The Theater of Universal Images will present "Distinguished Community Service Awards" to two labor and community leaders on Sunday, December 27. The awards will be presented at intermission of the play "Home", which will be presented at 6:00 p.m. at Newark's Symphony Hall.

The two leaders to be honored are Constance Woodruff, Director of Community and Public

Relations at Essex County College in Newark and Curtis Grimsley, President of Local 617 of the Service Employees International Union.

Woodruff is recognized nationally as a multi-talented professional in the fields of labor/management relations, journalism, education and politics. She has worked as an educational director, organizer, negotiator and community relations

specialist for the International Ladies' Garment Workers Union and as a contributing columnist-editor for the New Jersey Herald News, New York Amsterdam News and numerous other publications. She has been chairperson of the New Jersey Advisory Commission on the Status of Women since 1975 and a member of the Board of Directors of the National Association of Commissioners on

Women since 1977, and has represented Governor Brendan Byrne and the State's women at the first International Women's Conference in Mexico City in 1975.

Woodruff was a delegate to the Democratic National Conventions of 1972 and 1976 and became a co-chair of a national convention delegation from New Jersey in 1976. Grimsley was instru-

mental in the organization of Employees of the Newark Board of Education into Teamsters Local 286, and served as chief shop steward and participated in negotiations of Local 286's first contract for employees of that unit.

He started ground work in 1974 that led to the establishment of Local 617 of the Service Employees International Union, and was elected as the Local's first president.

Grimsley is also a member of the Executive Board of the Essex-West Hudson Labor Council and the Industrial Union Council and is a trustee of Joint Council 33 of the Service Employees International Union.

Theater of Universal Images' Board Chairman Al Bandy said the two community leaders were chosen because they have helped so many people and organizations. □

SALE at After Christmas Prices

Sale Ends Monday Dec. 21st on most items.

**MOST SEARS
STORES OPEN 'TILL
11:00 PM MONDAY
DEC. 21ST**

HOME APPLIANCE

Kenmore Twin Fan Up-right Vacuum and attachments, #3062. Reg. \$109.95

\$78

SAVE \$31 Zig-Zag 2-Step Sewing Head, #1229. Reg. \$119

\$88

SAVE \$31 Kenmore Power Matic Canister Vacuum, #2069. Reg. \$119.95

\$88

SAVE \$40 Sears Best 1/2 H.P. Waste Disposer, Reg. \$139.99

99⁹⁹

SAVE \$51 Kenmore Powerful 2.0 HP Powermate Vacuum, 2182/2082. Reg. \$189.95

\$138

SAVE \$61 Kenmore Convertible Freezer Sewing Head, #1341. Reg. \$219.95

\$158

SAVE \$81 Kenmore Powerful 2.5 H.P. Canister Vacuum #2188. Reg. \$249.95

\$168

SAVE \$50 Kenmore Fabric Master Electric Dryer, #61791. Reg. \$299.95

249⁹⁵

SAVE \$170 Sears Kenmore® Built-In Dishwasher, Reg. \$469.99

299⁸⁸

SAVE \$40 Kenmore 3 Cycle Portable Washer, #40701/E. Reg. \$339.95

299⁹⁵

SAVE \$40 Kenmore Large Capacity 3-Cycle 2-Speed Washer, #21601. Reg. \$379.95

339⁹⁵

SAVE \$151 Kenmore Deluxe Free-Arm Sew Head with 23 built-in stitches, #1791. Reg. \$549.95

\$398

HOME APPLIANCE

SAVE \$80 Kenmore 12.0 Cu. Ft. Refrigerator Freezer, #69261. Reg. \$479.95

399⁹⁵

SAVE \$40 Kenmore 14.0 Cu. Ft. Frostless Refrigerator, #61441. Reg. \$499.99

459⁹⁵

SAVE \$100 Kenmore 19.0 Cu. Ft. Refrigerator Freezer, #61911. Reg. \$699.95

599⁹⁵

SAVE \$150 Self-Cleaning Kenmore Automatic 30-In. Gas Range, #73801. Reg. \$649.95

699⁹⁵

SAVE \$11 Kenmore Lightweight Kwik Sweep, #6037. Reg. \$49.95

\$38

SAVE \$11 Kenmore 1.7 Cu. Ft. Compact Refrigerator, #91151. Reg. \$99

\$88

SAVE \$41 Kenmore Power Spray Carpet Cleaner, #8190. Reg. \$169.95

\$128

DOMESTICS

IMPACTFUL BUY On selected comforters • Twin • Full • Queen • King

19⁹⁹ Ea

33% OFF Regular Price
Animal Striped, Pillow Shams.

20% OFF Regular Price
All knitting stanch and sewing baskets

30% OFF Regular Price
All Dinnerware Sets

20% OFF Regular Price
Completer Sets

25% OFF Regular Price
All Sears Automatic Blankets

25% - 33% OFF Regular Price
All Comforter wraps and body warmers

All Items Store Stock Only.
While Quantities Last.

TOOLS

1/2 PRICE Screwball ratcheting screwdriver, SAVE \$8. Reg. \$15.99.

7⁹⁹

1/2 PRICE Craftsman 1/2 inch variable speed, SAVE \$20. Reg. \$39.99

19⁹⁹

1/2 PRICE Craftsman variable speed sabre saw or palm sander, SAVE \$20. Reg. \$39.99

19⁹⁹ Ea

CLOSEOUT SAVE 25% Superduty XST Snow tire, 6.00-12 Blackwax. Other sizes also available at 25% OFF. Regular \$49.

36⁷⁵

SAVE \$155 Craftsman 94-Pc. Standard Mechanic's Tool Set. Reg. separate prices total over \$1000

99⁹⁹

SAVE \$150 Craftsman 10-in. Radial Saw, Reg. \$449.99

299⁸⁸

HOME IMPROVEMENT

SAVE \$2 to \$20

Every Faucet on Sale

SAVE \$10 to \$30

Every Tub Surround on Sale

SAVE \$20 to \$70

Every Kerosene Heater on Sale
Some local housing or fire codes prohibit the use of portable Kenmore Heaters in inhabited buildings.

SAVE \$15 to \$80

Every Vanity Base On Sale

SAVE \$60 2.0 14-In. Gas Chain Saw with case, Reg. \$209.99

159⁹⁹

SAVE \$80 Sears Best 1/2 H.P. Garage Door Opener, Reg. \$269.99

189⁹⁹

AUTOMOTIVE NEEDS

BLACK JET Inductive Timing Light, Reg. \$19.99

14⁸⁸

SAVE 25% 12-Volt Dwell Tach, Reg. \$24.99

17⁸⁸

**Home Fashions, Wearing Apparel
(recreation and Leisure)
On Sale At Larger Sears Stores**

Washer and dryer installation extra. Kenmore Dryers and Ranges require gas or electric connection not included in the price shown. 25% dependent on CORD's Minimum deposit of \$50 delivery is not included in the selling price. \$10 Sales Tax for each where available. Each Of These Advertised Items is Readily Available For Sale As Advertised At Sears Retail Stores.

Sears
SEARS, ROEBUCK & CO.

MUSIC



Members of the East Orange based group Pure Energy are left to right, Curtis Hudson, Lisa Stevens and Raymond Hudson. The group will be saluted at Zanzibar Disco in Newark on Sunday, December 20 beginning at 6:00 p.m. They will perform at 9:00 p.m.

By Sandra West Whitners

Members of the up and coming R&B group, Pure Energy can look to their family heritage for inspiration as they move toward the top in the entertainment field. Several members can trace their lineage to blues singer L.F. Junior Parker and Prep Artist O.C. Smith while the mother of another sang well enough to audition for Motown Records.

The group, which includes brothers Curtis Hudson and Raymond Hudson and Lisa Stevens, has a new single recently released on the Prism Label entitled "You've Got The Power". The funky disco, gospel flavored song follows the group's first release, "Party On", which scored well as a disco hit. "We hope this song establishes us firmly in the R&B area," comments Curtis, the group's leader. "We have a strong following among the dance oriented audience, but we want to stretch out and reach more people."

"You've Got The Power" has been receiving great reviews throughout the music industry. It is being played extensively in Philadelphia, Boston, Baltimore and Connecticut, where it was initially released and is starting to catch on in the Metropolitan New York area. It could possibly be the release that brings the group national recognition.

The road to success for Pure Energy has not been an easy one. In Mansfield, Louisiana, where the Hudson Brothers learned to play, Curtis and Raymond, 3 Blind Boys, James Brown, Aretha and Irma Franklin, Wilson Pickett and Tyrone Davis. Curtis began playing the guitar for local gospel groups.

"I guess I was about 12," he remembers. "I never had any music training at the time. I just picked up the guitar one day and got very attached to it. I would mess around with it for several hours a day, and soon, I could play."

"It really wasn't that difficult to get into music. It was all around. Almost half the town played an instrument or sang. My father plays guitar and harmonica and my mother sings in the church. O.C. Smith and L.F. Junior Parker are our cousins."

Curtis gained an R&B band as lead guitarist when

he was 14 and played clubs throughout Louisiana.

"It was rough and we didn't make a lot of money, but I learned a lot as a person and as a musician."

Raymond's early years in music were much the same as Curtis. He played for local gospel and R&B groups as well.

"There is no substitute for the experience I gained during that time," he recalls. "It was tough, but, hey, that's a part of life."

Curtis settled in Oakland, California following graduation from High School where he worked at the University of California in nearby Berkeley. Musically, he took his time, playing and singing occasionally with local groups from the area.

"The mixture of people was so different in California from Mansfield. I took time to adjust to it all. I didn't want to live off music at that time. I was somewhat frightened by what I saw in the business, which made me cautious about going all out into the field. Things like late hours, interference with personal life, bad environment and drugs were all new to me. A kid from a small town in the south, I merely studied alone."

When Raymond left Mansfield, which, if it is known at all, is known as the hometown of baseball star Vida Blue, who grew up a couple houses from the Hudsons, he went to New Jersey. He left after several months, however, because he could not endure the weather. San Francisco was his next stop. There he "jammed" with different musicians and wrote music. Ironically, the two brothers paths barely crossed at this time, Curtis having moved to New Jersey just as Raymond was leaving for the west coast.

Curtis moved to East Orange, where the group now makes its home, and joined a group called the Professionals, Inc. Another brother, Wilbert, who is now in the business end of the entertainment field was the bassist. The group performed in club dates throughout New Jersey.

Lisa's earlier years did not involve traveling as did the fellows. In fact, she remained in her native East

Orange, where she joined the Professionals, Inc. several months after Curtis. She was a junior in high school. Prior, she has performed with several other local groups.

She says she enjoyed working with the groups, no matter how tough it was. "When you're doing a job you enjoy, you don't have a lot of time to think about how difficult it is."

Lisa wanted to study music at her high school to help prepare her for a performing career, but at that time she didn't feel the school offered the kind of courses that would help her.

Lisa, as the Hudsons brothers, grew up in a musical atmosphere. Her mother auditioned for Motown records, and, according to Lisa, was not signed because Motown, apparently, "did not hear money in her voice."

In 1977 Pure Energy became the name of the group. Directly following, changes were made in personnel and style. Raymond replaced Wilbert, who opted for the serenity of married life. Lisa became more prominent as the lead singer and the group developed a high energy, gospel style that left audiences exhausted following a performance.

"We thought the name Pure Energy captured the essence of where we wanted to go musically," comments Lisa. "We were and still are about giving our all on stage, giving out so much energy until it becomes contagious."

Pure Energy performed throughout the northeast: Boston, Rochester, Philadelphia, Pittsburgh, New Haven, New York and throughout Canada.

However, the group broke in 1979, leaving Curtis, Lisa and Raymond as the survivors. The three spent the next year writing songs, further developing their style and getting the business side of it act together. They are managed by Katura Productions, which is run by Curtis' and Raymond's brother, Wade.

The group incorporated as a production company

IT HAPPENED ...!



(Left to right) Her Royal Highness Queen Elizabeth II greets Topsy Chapman, Thais Clark and Sylvia "Kwumba" Williams following a command performance of their hit "One Mo' Time" at the Drury Lane Theatre in London. The New Orleans musical which has been playing to S.R.O. houses since opening in London in July has been nominated for three major awards by the Society of West End Theatres. Outstanding Performance by an Actress in a Musical (Sylvia "Kwumba" Williams), Outstanding Achievement in a Musical (Vernel Bagneris) and Best Musical. The New York company began its third year at the Village Gate on October 23rd



Black Women's Coalition Goes National The Coalition of 100 Black Women, a civic organization founded in New York for the political and economic development of Black women, became national in scope this fall. Jewel Jackson McCabe (front row, center), national president of the group, announced the Coalition's new status and the addition of 18 state chapters at a reception sponsored by Philip Morris U.S.A. and Philip Morris Incorporated at the New York Hilton Hotel. Also attending the event were (left to right, front) Hon. Charles B. Hangel, Mrs. McCabe, Mr. Richard Shinn, Chairman and Chief Executive Officer, Metropolitan Life Insurance Company, (rear, far left) Mrs. Margaret B. Young, Chairman, Whitney M. Young, Jr. Memorial Foundation and a member of the Board of Directors of Philip Morris; (rear, far right) Mr. James D. Robinson, III, Chairman and Chief Executive Officer, American Express Company.

Hair Care For The Holidays

Richly luxurious, full sophisticated and mature. A look that is rare, free, manageable and can feed to you. Any way you want it, a world of exciting new hair styling options.

"Options" that's the key word in hair design for '82," says Angela de Amico, Beauty Director for Johnson Products, a leader in hair care and beauty products for over 25 years.

Women today are demanding hair independence. While we are embracing a desire for shorter, more carefree styles, we also realize that we should, truly, have the latest hairstyle everyone is wearing. What we want instead is a wardrobe of versatile hairstyles that can help us now adapt able to our diverse lifestyles.

To achieve this versatility, many women are opting for relaxed hair as it allows them to wear more choices. Relaxed hair gives women the versatility and styling ease necessary to achieve today's new looks," says Ma du

Amico.

"Relaxed hair also needs gentle treatment." The repeated use of heated styling aids (rollers, hairdryers, curling irons) can strip the delicate outer hair covering called the cortex, leaving the hair follicle unprotected. The result: dry, brittle hair.

To maintain the health and shine of relaxed hair, Johnson Products

Research Center has developed advanced, low-alkali formulas, at the needs of the black consumer. As a result, a new product that truly is a breakthrough in the field of hair relaxers. Called Gentle Treatment, it does just that. This new product is a

major advance in hair styling, giving the consumer a new product that is truly a breakthrough in the field of hair relaxers.

In 1982, Johnson Products is proud to



Casual Elegance: (left) the perfect accessory for day - the luxurious look of silky hair! A variation for evening excitement (right): a cascade of curls tamed with side combs. Lots of volume and soft texture... thanks to Gentle Treatment.



Short 'n Easy from the Gentle-Treatment collection: (left) a soft, carefree, yet more controlled curl. For daytime, simply allow your hair to dry naturally and fingerstyle. For evening sophistication (right), hair is brushed smoothly off of the face.

What's Going On

New Jersey Ballet's Annual "Nutcracker"

New Jersey Ballet's spectacular presentation of Tchaikovsky's full-length ballet "Nutcracker" will open its annual series on December 26th at Montclair High School. Nine performances will take place from December 26th through 30th with matinees at 3:00 p.m. and evenings at 8:00 p.m. This annual holiday treat has been presented by the company for over a decade and has been seen by over 150,000 residents of the state.

Funding for New Jersey Ballet's extensive per-

formance schedule throughout the state has been made available by the New Jersey State Council on the Arts, Brendan Byrne, Governor, in cooperation with the National Endowment for the Arts as well as generous corporate, foundation, and private contributions.

Tickets are priced at \$6.00, \$8.00 and \$10.00 with discounts available for groups of 20 or more. For reservations and information, call New Jersey Ballet at 736-5940/2.

Amen Corner At Crossroads

James Baldwin's The Amen Corner will be at Crossroads Theatre Company in New Brunswick through January 3rd. A self-anointed lady minister preaches and sings out the Good News from a

Harlem storefront in this funny, yet poignant Gospel Musical. If you like jazz, spirituals, a moving story or a refreshing good time, come to Crossroads for some holiday cheer. For information and reservations 299-5560.

Guys And Dolls

Faith Ringgold, internationally known artist, has created a doll kit that is quick and easy to make, a creative experience to do, and can be colored in your own image.

"Since I was on television and in the media, showing my dolls many people have stopped me in the supermarket, subway, and on the street to ask, 'Where are the dolls kits you promised you would make?' At that time I had not been able to make a doll kit that was easy, creative, and adaptable to America's multiethnic image. But now I have done it.

"There are four dolls in the Ringgold Doll Kit's Limited Edition no. 201. They are Mommy, Daddy, Little Brother, and Little Sister. These are dolls anyone can make. In fact, if you can color a child's coloring book, and use a needle and thread you can make a Ringgold Doll. However, if you'd like the artist to do it, then I will make your doll for you."

For the Ringgold Doll Kit, or the Ringgold Doll made-to-order write to: Faith Ringgold at 345 West 145th Street, New York 10031, or call (212) 690-1440.

formance by the Hotel, Restaurant and Catering Workers Union, Local 3, the Service Employees International Union, Local 617 and the Theatre of Universal Images. Clarence C. Liles, general manager of TUL and Woodie King Jr. are the producers.

"Distinguished Community Service Awards" will be presented to Constance Woodruff and Curtis Granley during intermission. Woodruff is director of the Community and Public Relations at Essex County College in Newark and has been a labor and community

leader for a number of years. Grimsley is president of the Service Employees Union, and has also been a labor leader for a number of years. Both are being honored for their contributions to the community and the arts.

Tickets for the production of "Home" are \$15.00 for orchestra seats, \$12.50 for mezzanine seats and \$10.00 for balcony seats and may be purchased at outlets throughout the area and at the Theatre of Universal Images. For further information call (201) 596-0407.

Intern Jobs Are Needed

Keen College is seeking the participation of area businessmen in a student intern program, set to begin in the spring.

The program will involve juniors and seniors majoring in accounting, management, science and economics. Gary R. Schader, coordinator, said,

"The students will gain valuable, practical business experience and the

businesses that participate will gain not only from the services of the students, but also from the expertise of consulting faculty advisers who will be on hand to offer technical assistance," Schader said.

The interns will work eight hours a week for 15 weeks, and receive three college credits. They will not be paid.

Job Information

The Job Information Center of the education division of Newark Public Library will now be providing microfiche copies of employment listings from New Jersey Job Service each week.

The job listings will include all necessary information except for the name and address of the employer, which can be obtained by contacting New Jersey Job Service, Monday-Fridays, 8:30-4:30 at 1 Clinton Street, Newark.

These employment listings will augment existing services consisting of counseling and referral,

resume preparation and assistance with employment applications. Also included in the Job Information Center is information on all types of careers, classified ads from N.Y. and N.J. papers, Civil Service announcements, and preparation books and information on job hunting and interviewing.

The Job Information Center, located in the main library education division, 3rd floor, is open Monday, Wednesday, Thursday, 9-5; Tues., 9-6; Sat., 9-5. For further information, call 733-7792 or 7793.

Broadway Touring Co.

"Home", Smm Art Wilens' award winning Broadway hit of last season, will be performed at Newark's Symphony Hall on Sunday, December 27th at 6 p.m. The play will feature the Broadway Touring Company, which has been playing before standing room only audiences during a month's run in Cincinnati, Ohio.

"Home" received rave reviews from the critics during its Broadway run, as well as a number of Tony nominations. It was first produced at the St. Marks Theatre in New York by the Negro Ensemble Company before it moved to Broad-

way. "Home" follows the plight of Cephus Miles from his early years on the farm where life was somewhat care free, though not without the southern realities of a few years ago, to his move to the city, where he lives a lonely and dehumanized existence. In between are a potpourri of experiences that are sad, funny, light-hearted, touching and dramatic. The play is extremely rich in language.

Williams, the play's author, has been called one of the country's most promising writers.

"Home" is being presented at a benefit per-

Africana '81

The African-American Institute will hold a holiday sale of unusual, reasonably priced African objects. The items will include jewelry, carvings, baskets, clothing and artifacts. The sale will take place from Wednesday,

December 2 thru Tuesday, December 22. Sale hours: 11 am to 4 pm (except Sundays) open Thursday evenings call 7-30 pm. The Institute is located at 833 United Nations Plaza (47th Street & First Avenue).

Nets/High School Twinbills

Most high school players dream of someday making it to the NBA and this season the New Jersey Nets are giving many of these players a head start on that dream. Before 17 Nets home dates this season there will be high school games between some of the finest high school cagers in New Jersey and New York. All games start at 5:00 p.m. and for the price of one admission you will be able to see not only an exciting game between future NBA stars, but also one between current NBA stars.

Two days before Christmas, prior to the Knicks-Nets contest, Pascale will meet Patterson

East side. On this night the Pascale "Wonder Team" who won a record 158 consecutive games between 1919-1925 will be honored.

Other top 20 teams who will be visiting the Meadowlands this winter include Trenton and East Orange who range on January 14. St. Joe's of Montclair 25-1 last season meets Patuxent Catholic on February 3. St. Peter's of New Brunswick, coached by former Rutgers basketball star John Sorenson meets St. Thomas Aquinas on February 14.

Tickets for these and other doubleheaders can be purchased at Ticketron, Brendan Byrne (Continued on Pg. 18)

What's Going On

(Continued from Pg. 14)

Arms and at the New Jersey News office at 185 East Union Avenue, East Rutherford. If your school would be interested in

playing a preliminary game next season, call Jerry Dasky at (201) 935-8888.

"The Prodigal" - Original Musical

The Cray Theatre is presenting the first musical of the season. Bill Stone's The Prodigal, an original musical. The Prodigal is set to run December 18 through January 6, 1982.

The Prodigal is a contemporary working of the Biblical parable of the Prodigal Son, brought to the stage by Bill Stone, with exciting song and dance. The book of The Prodigal involves a young Black man—a southern sharecropper who leaves his farm lifestyle and heads North in search of the Promised Land. In earlier performances, The Prodigal has received much critical attention and very favorable notices for Bill Stone, who plays the leading role in the production.

The cast also features popular recording artist Brook Benton, Calvin

Jones and Veronica Lee. Lloyd Reese is the musical director.

The Prodigal will be performed Friday, December 25, Friday, January 1 and Friday, January 8 at 2:40 p.m., Saturday, December 26, Saturday, January 2 and Saturday, January 9 at 5:00 p.m. and 8:40 p.m.; and special Sunday performances on December 27 and January 3 at 5:00 p.m.

The Cray Theatre is located at 5 Kent Place, on the corner of Springfield Avenue in Summit, on the third floor above the New Hampshire House restaurant. A dinner-theatre package is available through the restaurant at 273-1513.

For theatre reservations, group rates, directions or further information, call the Theatre at 273-6233. Monday through Friday, between 9:00-5:00.

Celestial Celebrations

The astronomical significance of Christmas and Hanukkah will be revealed during "Celestial Solstice," the holiday program of the Newark Museum Planetarium on Saturdays and Sundays through December 27. Showtimes are 2:00 and 3:00 p.m.

Winter Solstice is actually the day of the year after which the nights become shorter and the days become longer. In almost all ancient cultures the death of the year and the idea of rebirth was celebrated, often with the giving of gifts. Astronomy played an important part in the festivities.

Admission to the Planetarium is 50 cents. (No

one under age seven is admitted to public performances.) Groups must make reservations in advance through the Museum Education Department, 733-6610.

For current information on celestial happenings, the positions of the planets, meteor showers, eclipses and other observable phenomena, call the 24-hour Sky Report, 733-6624.

The Newark Museum Planetarium is located at 49 Washington Street in downtown Newark. Convenient parking is available in the Park East Lot located on University and Central Avenues, adjacent to the Newark Sculpture Garden.

(Continued from Pg. 10)

and signed themselves as artists. In 1980, the corporation signed a distribution and production contract with Prism Records.

"We are a business, not just a recording act," comments Raymond. "We have our own publishing company also."

"What many people do not understand is that entertainment is virtually all business," adds Curtis. "You have to prepare yourself and deal with it that way. If you don't you can fall by the wayside."

"We're fortunate to have a company like Prism which believes in us and supports us," says Lisa. "It is a young company that we can grow with."

The songs Pure Energy writes and plays reflect the message they wish to give the world. Their style is clearly influenced by masters of the motivational lyric. Stevie Wonder and Curtis Mayfield, but the group keeps it own beat. Each member is aware of a social responsibility to their listeners and their people.

"Logically," says Curtis, "you have to put out commercial songs too. Stevie delivers a message and he is successful. 'Keep On Pushing' by Curtis Mayfield was my motto in school. A song can be a bit of

history. The words can tell you where Black people are and can be passed down from generation to generation like the gospel songs and still be entertaining."

Pure Energy doesn't stay in a purely pop or R&B mode. "We write country and western songs, especially Curtis," explains Lisa, whom some critics see as the most female superstar.

"Lisa," adds Raymond, "when we want to rock like Devo, we do. We're versatile enough."

"We prefer the message song but we can do many types," says Curtis, "especially in our own production. We just finished producing a single for vocalist Marlene Shigler for Wade and a production company he owns with his wife and attorney. It will be released in January by emergency records and filmworks. Raymond played bass, I played guitar and Lisa did all the vocal background on the song as well. As you can see, we try to keep it in the family."

A keen business sense, dedication and openness to what people want and the release of their new single should soon take Pure Energy to the top in the entertainment field. They surely have "Got The Power!"

KWANZAA

In the eleven years that Kwanzaa has been in existence, various myths, mystifications and distortions have grown up around its origin, concepts and practice. Out of all the booklets, pamphlets, articles and mimeographed sheets that have been produced about Kwanzaa, all have been less than comprehensive and correct. These publications were more a result of need, than knowledge and thus, often the urgency to produce prevented necessary research. However, there were also those who consciously refused to do the necessary research in order to avoid giving credit or making reference to the creator of Kwanzaa and to attribute all kinds of practices and concepts to Kwanzaa without challenge.

In view of Kwanzaa's great and increasing significance to Black people in the U.S., as both a cultural and political statement, we now offer you the opportunity to purchase Kwanzaa: Origin, Concepts, Practice written by the creator of Kwanzaa, Dr. Maulana Karenga, for the exceptional price of \$4.00 per copy. Send your check or money order made payable to Grafica Inc. with the following coupon to: Grafica, 28 Emerson Street, East Orange N.J. 07018. (includes postage and handling).



Name _____

Address _____

City _____

State _____

Zip _____



Millions of Black men and women buying only Black newspapers, September 17, 1981.

WILL
100 out of
Blackward?
That's right
No word of
You're
man, I'll
Chair
about it,
other
seem to
for the
As to
own, on
in it
saw it
George
Charlie
This
here is
also the
quite a
change in
found it
would be
why come
there are
No ma
how much
to look at
A re
and I
Good
Thank

On September 17th, you made headlines. Now, read all about it.

September 17th. Throughout the nation, the circulation of some Black newspapers shoots up over 10%. Others go as high as 25%. White newspapers everywhere feel the pinch. And Black Americans make a significant statement about Black economic power.

"Buy a Black Newspaper Day" was a tremendous success. By participating on September 17th, you did a lot more than help the circulation of Black newspapers. You helped yourself. You demonstrated that Blacks have real power—economic power. And, moreover, you helped show that we can use it.

The message you conveyed to media on September 17th was simple and powerful: there are economic benefits to be gained in being responsive to Black

concerns. And you can bet they'll respond to that.

You can also be assured that other companies will understand that "Buy a Black Newspaper Day" was just a small example of our economic power.

We buy a lot of other things besides newspapers. Such as furniture and appliances—three billion dollars worth a year. We spend \$18.2 billion on groceries, \$14.2 billion in automotive supplies each year.* And invest \$14.1 billion in our own homes. We've worth a lot—\$140.6 billion.

We can use our dollars to make companies more responsive to our needs. And not just one day a year, either. You can make use of your power as a Black consumer all the time. Let "Buy a Black Newspaper Day" be just the beginning.

As for Black media, here's what you can do in the future. Continue your support. Read and subscribe to Black newspapers and magazines. Listen to Black radio. Make Black media a regular part of your daily life and use it as a teaching tool for your children.

Remember, the future belongs to those who shape it. You can increase your power within the system. This message was brought to you by the Black Owned Communications Alliance, a non-profit trade association of Black media owners. If you would like more information, write to Ms. Terrie Williams, Executive Director, BOCA.

And in the meantime, keep up the good work because your clout is showing.

Name _____

Address _____

City _____

State _____

Zip _____

**Mail check or money order for \$15.00 (1 year) to:
Grafrica, 28 Emerson Street, East Orange, N.J. 07018**

Allow 3 weeks to process order